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BLUES RESEARCH is a vehicle for exploring the
vast field of contemporary blues recordings.

THE RECORDS OF JOHN LEE HOOKER

By Anthony Rotante and Paul Sheatsley

Collectors of "country blues" early recognized John Lee Hooker as a major artist, and as far back as 1952 Anthony Rotante and George Brymer worked out a provisional discography which was published in Discophile No. 27.

As the authors implied at that time, Hooker is an unusually difficult and tantalizing artist to "discographize". His output is prolific; 198 known sides are listed in the pages to follow. A large proportion of his sides were cut by independents who sold or leased the masters to a wide variety of record companies -- and these companies, as often as not, released them under some pseudonym rather than under Hooker's own name. Some of the sides turn up on two different labels not otherwise known to have any relationship. And to make things still more difficult, many of the labels are out of existence now and there is no access to their files.

Joe Von Battle of Detroit, who claims to have recorded about fifty titles by Hooker, is quoted as saying that the man has cut so many different records for so many different companies that it would be impossible to ever compile a complete listing. Nevertheless, progress is being made.

In an interview with Hooker during his appearance at the Village Gate in New York in February 1960, Rotante and Sheatsley obtained his recollection of the personnel on most of the Modern dates, established his authorship of the "Johnny Williams" sides listed on P. 5 herein, and picked up some biographical data. Marcel Chauvard and Jacques Demetre managed to obtain access to the Vee-Jay data, including personnels and recording dates. Ron Pavner in an interview with Von Battle in Detroit, discovered some facts about Hooker's early recording activities in that city.

John Lee Hooker was born in Clarksdale, Miss., August 22, 1917. He started to play guitar in 1930 and took inspiration from his stepfather William Moore. He played and sang with various local Baptist groups: The Big Six in 1938, the Delta Big Four in 1940, the Fairfield Four in 1942. By this time he had various gigs for parties, but says he didn't play professionally till he moved to Detroit.

During World War II and for a time thereafter, Hooker worked in factories in Memphis and Cincinnati. He moved to Detroit in 1948 and must have started his recording career that same year. Pavner says: "The first man to cut Hooker owns a radio store at 623 E. Lafayette (Detroit). His name is Barbee. He cut "Boogie Chillun" in his back room and sold the master to Sensation." The first of the "Texas Slim" sides is listed in the 1949 King catalogue and must have been recorded prior to that year.

Hooker says he had his own band in Detroit in 1951 and recalls the personnel as Ellis Johnson (ts), Wesley Marshall (p), Little Eddie Kirkland (2nd g), Leo Johnson (d). None of these men except Kirkland appear to have recorded with him. Doug Watkins has given the following personnel to Kurt Mohr for a Hooker group he says he recorded with in 1951 or so: Claude Black (p), unknown (vib), Doug Watkins (b), Eugene Brown (d). The date has not yet been identified.

Hooker has played in many different clubs in Detroit: the New Olympia, Apex, Forest Inn, J.B. Bar, Club Basin, Vogue, Huddy Color Bar, etc., and has had many road tours around the country.

On all known recordings, Hooker plays an amplified electric guitar.

JOHN LEE HOOKER & HIS GUITAR (g & vo)

1949-1955

B 7003	Mod 20-627 A	SALLIE MAY (JLH)	Crown CLP 5157
B 7004			
B 7005			
B 7006	Mod 20-627 B	BOOGIE CHILLEN (JLH)	Crown CLP 5157
B 7007	Mod 20-714 B	DRIFTIN' FROM DOOR TO DOOR (JLH)	
B 7008B	Mod 20-663 A	HOB0 BLUES (JLH)	Crown CLP 5157
B 7009			
B 7010			
B 7011	Mod 20-730 B	HOWLIN' WOLF (JLH)	
B 7012	Mod 20-714 A	CRAWLIN' KING SNAKE (JLH)	Crown CLP 5157

Crown LP titled "The Blues - John Lee Hooker"
'Boogie Chillun' also on Kent 332

same. Eddie Burns (hoa) on 7039 & 7040.

B 7033	Mod 20-688 A	WHISTLIN' AND MOANIN' (JLH)	JS 762, Voge v2102, Crown CLP 5157
B 7034			
B 7035			
B 7036A	Mod 20-663 B	RHYTHM NO. 2 (JLH)	'Talking' JS 762,
B 7036B	Mod 20-663 B	HOOGIE BOOGIE (JLH)	'Talking' JS 762, Voge v2102, Crown CLP 5157
B 7037			
B 7038			
B 7039	Sensation 34	MISS ELOISE (JLH)	Regal 3295 (R1354)
B 7040	Sensation 21	BURNIN' HELL (JLH)	

same.

B 7053	Mod 20-688 B	WEEPIN' WILLOW BOOGIE (JLH)	Crown CLP 5157
B 7054	Sensation 21	MISS SADIE MAE (JLH)	

7550	Mod 852	GROUND HOG BLUES
7551	Mod 852	LOUISE

Notes: 7550 & 7551 have been reported with a U- prefix, which may place them among the Chess sides. The same two titles were issued on Chess 1482 with master numbers U-7330 and U-7326.

same. Unknown (p) on 8017.

B 8010	Mod 20-746 A	NO FRIEND AROUND (JLH)	
B 8011	Mod 20-746 B	WEDNESDAY EVENING (JLH)	
B 8012	Sensation 26	CANAL STREET BLUES (JLH)	
B 8013	Mod 20-730 A	PLAYIN' THE RACES (JLH)	
B 8014	Sensation 26	HUCKLE UP BABY (JLH)	
B 8015			
B 8016			
B 8017	Sensation 30	LET YOUR DADDY RIDE (JLH)	Mod 20-790 A
B 8018	Sensation 30	GOIN' ON HIGHWAY NO. 51 (JLH)	

same.

B 8035	Sensation 33	MY BABY'S GOT SOMETHING	
B 8036	Sensation 33	DECORATION DAY BLUES	
B 8037	Sensation 34	BOOGIE CHILLEN #2 (JLH)	Regal 3295
B 8038			
B 8039			
B 8040	Mod 20-767	ROLL 'N ROLL	
B 8041			
B 8042	Mod 20-790 B	ONE MORE TIME (JLH)	
B 8043			
B 8044			
B 8045			
B 8046			
B 8047	Mod 20-767	GIVE ME YOUR PHONE NUMBER	
B 8048 (R1400)	Regal 3304	NOTORIETY WOMAN (JLH)	
B 8049 (R1401)	Regal 3304	NEVER SATISFIED (JLH)	

JOHN LEE HOOKER (g & vo)

B 9001	Mod 814	JOHN L'S HOUSE RENT BOOGIE	Crown CLP 5157
B 9002	Mod 814	QUEEN BEE	Crown CLP 5157

with bass?
 MM 1560 Mod 829 WOMEN IN MY LIFE (JLH)
 MM 1561 Mod 829 TEASE ME BABY (JLH)
 MM 1635 Mod 835 HOW CAN YOU DO IT (JLH-Taub) 2 guitars?
 MM 1636 Mod 835 I'M IN THE MOOD (Hooker-Taub) unknown 2nd
 voice, Kent 332 Crown CLP 5157
 MM 1637 Mod 847 ANYBODY SEEN MY BABY (JLH) Crown CLP 5157
 MM 1638 Mod 847 TURN OVER A NEW LEAF (1952 Blues) (JLH)
 MM 1637/38 as by JOHN L. HOOKER

acc. Buddy Johnson (organ & shimes); Jimmy Turner (d) & *Vibes
 MM 1797 Mod 862 *GOLD CHILLS ALL OVER ME (JLH) Crown CLP 5157
 MM 1798 Mod 862 ROCK ME MAMA (JLH)
 1797 on Crown as "Gold Chills".

JOHN LEE HOOKER and "LITTLE" EDDIE KIRKLAND: Hooker (g & vo);
 Kirkland (organ on 1857, 2nd guitar on 1858).

MM 1857 Mod 876 IT HURTS ME SO (Hooker-Taub) - vo duet
 MM 1858 Mod 876 I GOT EYES FOR YOU (Hooker-Taub)

JOHN LEE HOOKER (g & vo), acc Johnny Hooks (sax); Boogie Woogie
 Red (Vernon Harrison) (p); Jimmy Turner (d).

MM 1926 Mod 893 NEW BOOGIE CHILLEN
 MM 1927 Mod 893 I TRIED
 MM 1928 Mod 897 IT'S BEEN A LONG TIME BABY (JLH)
 MM 1929 Mod 897 ROCK HOUSE BOOGIE (JLH) - guitar only

same personnel.

MM 1951 Mod 901 RIDE TILL I DIE (JLH)
 MM 1952 Mod 901 IT'S STORMIN' AND RAININ' (JLH) - guitar only

JOHN LEE HOOKER (g & vo), acc Boogie Woogie Red (p); Eddie
 Kirkland (2nd g).

MM 1970 Mod 908 LOVE MONEY CAN'T BUY (JLH)
 MM 1971 Mod 908 PLEASE TAKE ME BACK (JLH)

unaccompanied.

MM 2016 Mod 916 TOO MUCH BOOGIE (JLH)
 MM 2017 Mod 916 NEED SOMEBODY (JLH)

MM 2049 Mod 923 DOWN CHILD (JLH)
 MM 2050 Mod 923 GOTTA BOOGIE (JLH)

MM 2088 Mod 931 I WONDER LITTLE DARLING (Gant)
 MM 2089 Mod 931 JUMP ME (One More Time) (Jesse)

acc. Otis Finch (sax); Joe Hunter (p); Thomas Whitehead (d).

MM 2098 Mod 935 I TRIED HARD (JLH)
 MM 2099 Mod 935 LET'S TALK IT OVER (JLH) - 2nd g, vo duet??

acc. Eddie Kirkland (2nd g).

MM 2127 Mod 942 COOL LITTLE CAR (JLH)
 MM 2128 Mod 942 BAD BOY (JLH)

acc. Otis Finch, Johnny Hooks (sax); Bob Thurman (p); Thomas
 Whitehead (d).

MM 2148 Mod 948 HALF A STRANGER (Hooker-Ling) - guitar only
 MM 2149 Mod 948 SHAKE HOLIER AND RUN (Hooker-Ling)

acc. Otis Finch (sax); Boogie Woogie Red (p); Thomas
 Whitehead (d).

MM 2186 Mod 958 TAXI DRIVER (Taub)
 MM 2187 Mod 958 YOU RECEIVE ME (Taub) - g only?

same.

MM 2216 Mod 966 HUG AND SQUEEZE (Hooker-Ling)
 MM 2217 Mod 966 THE SYNDICATOR (Hooker-Ling)

unaccompanied.

MM 2277 Mod 978 LOOKING FOR A WOMAN
 MM 2278 Mod 978 I'M READY

acc. Eddie Kirkland (2nd g).

MM 3013 Mod 886 KEY TO THE HIGHWAY (JLH)
 MM 3014 Mod 886 BLUEBIRD BLUES (JLH)

TEXAS SLIM (g & vo)

1948-1949

5590 King 4283-B STOMP BOOGIE (TS) - no vocal, King 4504
 5591
 5592 King 4283-A BLACK MAN BLUES (TS)

5679 King 4323-A NIGHTMARE BLUES (TS) Audio Lab AL-1520-B
 5770-2 King 4366-AA LATE LAST NIGHT (TS) Audio Lab AL-1520-B
 5771 King 4334 WANDERING BLUES
 5772 King 4334 DON'T GO BABY Audio Lab AL-1520-B
 5773 King 4315 DEVIL'S JUMP Audio Lab AL-1520-B
 5774 King 4323-AA I'M GONNA KILL THAT WOMAN (TS)
 5775-1 King 4377 MOANING BLUES King 4504, Audio Lab AL-1520-B
 5776 King 4315 THE NUMBERS

5790 King 4329-AA HEART TROUBLE BLUES (TS)
 5791 King 4329-A SLIM'S STOMP (TS)

5890-1 King 4377 THINKING BLUES Audio Lab AL-1520-B
 5891-1 King 4366-A DON'T YOU REMEMBER ME (TS)
 - "Don't You Remember Me" & "Late Last Night" also on Fed 12377.
 Note: King 4504 as John Lee Cooker. Audio Lab and Federal as
 John Lee Hooker. Audio Lab AL-1520 is titled "Highway of Blues
 by Sticks McGhee and John Lee Hooker" (rev. Sticks McGhee).

JOHN LEE BOOKER (b) or JOHN LEE HOOKER (h) (g & vo). 1948-1949

U 60 Gone 60 (b) MAD MAN BLUES (Terry-Chess) Chess 1462 (b)
 U 61 Gone 61 (b) BOOGIE NOW (JLB) Chess 1462 (b)

U 7326 Chess 1482 (b) LOUISE Chess LP 1438
 U 7327 Chess 1505 (h) HIGH PRICED WOMAN (JLH) " " "
 U 7328 Chess 1505 (h) UNION STATION BLUES (JLH) " " "
 U 7329
 U 7330 Chess 1482 (b) GROUND HOG BLUES " " "
 U 7331 Chess 1467 (h) LEAVE MY WIFE ALONE (James Collier) " " "
 U 7332
 U 7333 Chess 1467 (h) RAMBLIN' BY MYSELF (Ruth Thomas) " " "

U 7432 Chess 1513 (h) WALKING THE BOOGIE (JLH) " " "
 U 7433 Chess 1513 (h) SUGAR MAMA (JLH) " " "

Acc. unknown (p).

U 7597 Chess 1562 (h) IT'S MY OWN FAULT (JLH) " " "
 U 7598 Chess 1562 (h) WOMEN AND MONEY (JLH) " " "

(h) LOVE BLUES " " "
 (h) DOWN AT THE LANDING " " "
 Chess LP 1438 as "House Of The Blues By John Lee Hooker"

JOHN LEE BOOKER (g & vo)

ca. 1950

Chance 1108 MISS LORRAINE
 Chance 1108 TALKIN' BOOGIE
 Chance 1110 GRAVEYARD BLUES
 Chance 1110 I LOVE TO BOOGIE

U 2060 Chance unissued 609 BOOGIE
 U 2061 Chance unissued ROAD TROUBLE

JOHN LEE BOOKER (Deluxe-Rockin) or JOHN LEE HOOKER (g & vo) on
 (Chart). prob. 1953

GR 15118-1 Deluxe 6046 MY BABY DON'T LOVE ME (JLB)
 GR 15119-1 Deluxe 6004 BLUE MONDAY (JLB) same as I AIN'T
 GOT NOBODY (Rocky Groce) Chart 614
 GR 15120 Chart 614 MISBELIEVING BABY (Eddie Castleberry)
 GR 15121
 GR 15122-1 Chart 609 WOBBLIN' BABY (No composer credit)
 GR 15123 Deluxe 6032 POURING DOWN RAIN (JLB) Rockin 525
 GR 15124-1 Chart 609 GOIN' SOUTH (Ed Cook)
 GR 15125-1 Deluxe 6046 REAL REAL GONE (JLB)
 GR 15126-1 Deluxe 6004 LOVIN' GUITAR MAN (Booker-Braddock)
 GR 15127 Deluxe 6032 STUTTERING BLUES (JLB) Rockin 525

JOHNNY WILLIAMS (g & vo)

Date - ?

Staff 704 MISS ROSIE MAE Prize 704
 Staff 704 HIGHWAY BLUES Prize 704
 Staff 710 WANDERING BLUES Gotham 506
 Staff 710 HOUSE RENT BOOGIE Gotham 506
 Staff 717 I GOT LUCKY Swt 255
 Staff 717 LET'S RENEW OUR LOVE Swt 255
 Swt 266 BUMBLE BEE BLUES
 Swt 266 PRISON BOUND

BL-1 Gotham 509 QUESTIONNAIRE BLUES (Williams)
 BL-2 Gotham 509 REAL GONE GAL (Williams)
 BL-3 Gotham 513 LITTLE BOY BLUE (Williams)
 BL-4 Gotham 513 MY DADDY WAS A JOCKEY (Williams)

Swt - SwingTime

JOHN LEE HOOKER (g & vo), acc unknown (tp), (ts), (p), (b), (d).
 prob. 1954

50-48 JVB 30 B BOOGIE RAMBLER
 50-49 JVB 30 A NO MORE DOGGIN'

The following four titles are probably from the same date.
 F-159 Fortune 846 CURL MY BABY'S HAIR (JLH) - acc: p, d.
 F-160 Fortune 846 609 BOOGIE (Lewis Starr) - add ts, no vo.
 Fortune 853 LOVE YOU BABY (JLH)
 Fortune 853 CRY BABY (JLH)
 Fortune 855 CRAZY ABOUT THAT WALK
 Fortune 855 WE'RE ALL GOD'S CHILDREN
 Fortune 855 is by SIR JOHN LEE HOOKER
 The following has same accompaniment as Modern 958 and may
 fit with that date.

JOHN LEE HOOKER (g & vo), acc Otis Finch (sax), Boogie Woogie
 Red (p), Thomas Whitehead (d).
 SP-528 Specialty 528 EVERYBODY'S BLUES (JLH)
 XSP-528 Specialty 528 I'M MAD (JLH)

JOHN LEE HOOKER (g & vo), acc Jimmy Reed (harm); Eddie Taylor (b-g);
 George Washington (b); Thomas Whitehead (d).
 Chicago, October 19, 1955

55-336 VJ 265 UNFRIENDLY WOMAN
 55-337 WHEEL AND REEL (or Wheel and Deal?)
 55-338 VJ 164 MAMBO CHILLUN
 55-339 VJ 164 TIME IS MARCHING VJ 1007

Omit Reed. Chicago, March 27, 1956

56-443 VJ 233 I'M SO WORRIED BABY (JLH)
 56-444 VJ 205 BABY LEE (JLH) VJ 1007
 56-445 VJ 205 DIMPLES (JLH-Braeken) VJ 1007
 56-446 VJ 188 EVERY NIGHT (JLH) VJ 1007
 56-447 VJ 233 THE ROAD IS SO ROUGH (JLH)
 56-448 VJ 188 TROUBLE BLUES (JLH)

acc. Otis Finch (ts); Eddie Taylor (b-g); George Washington (b);
 prob Thomas Whitehead (d). Chicago, June 7, 1956

56-479 DON'T GET TIRED
 56-480 STOP TALKING
 56-481 TIME AND A HALF
 56-482 LONELY BLUES

acc. Eddie Taylor (b-g); Quinn Wilson (b); Thomas Whitehead (d).
 Chicago, March 1, 1957

57-633 EVERYBODY ROCKIN'
 57-634 VJ 245 I'M SO EXCITED (JLH) VJ 1007
 57-635 VJ 245 I SEE YOU WHEN YOU'RE WEAK (JLH)
 57-636 MEAN OLD SHAKE

acc. Frankie Bradford (p); Eddie Taylor (g); Everett McGrary (b);
 Richard Johnson (d). Chicago, July 23, 1957

57-717 VJ 255 LITTLE WHEEL
 57-718 LITTLE FINE WOMAN
 57-719 VJ 255 ROSIE MAE
 57-720 VJ 265 YOU CAN LEAD ME BABY
 57-721 instr.

acc. Joseph Hunter (p); Everett McGrary (b-g); Richard Johnson (d).
 Chicago, June 10, 1958

58-927 VJ 293 I LOVE YOU HONEY (Freddie Williams) VJ 1007
 58-928 VJ 293 YOU'VE TAKEN MY WOMAN (JLH)

58-929 MAMA YOU GOT A DAUGHTER
 58-930 I'M GONNA LOVE YOU
 58-931 BOOGIE
 58-932 ROSE ROOM

Note: Marcel Chauvard reports that the last 3 sides are not by
 John Lee Hooker though made at the same session. Vocals are by
 Joe Hunter in personnel above. Presence of Hooker is not
 certain.

JOHN LEE HOOKER (g & vo), acc Eddie Taylor (b-g); Earl Phillips (d)
 Chicago, Jan. 22, 1959

59-1067 VJ 308 MAUDIE (JLH) VJ 1007
 59-1068 VJ 319 TENNESSE BLUES
 59-1069 VJ 308 I'M IN THE MOOD (JLH) - omit Phillips VJ 1007
 59-1070 VJ 319 BOOGIE CHILLUN (JLH) - omit Phillips VJ 1007
 & Taylor

59-1071 VJ 331 HOBO BLUES (JLH) - " " " VJ 1007
 59-1072 VJ 331 CRAWLIN KING SNAKE - " " " VJ 1007

JOHN LEE HOOKER (g & vo) Detroit, April 1959

"THE COUNTRY BLUES OF JOHN LEE HOOKER"

Riv RLP 12-838 BLACK SNAKE
 HOW LONG
 WOBBLIN' BABY
 SHE'S LONG SHE'S TALL
 PEA VINE SPECIAL
 TUPELO BLUES
 I'M PRISON BOUND
 I ROWED A LITTLE BOAT
 WATER BOY
 CHURCH BELL TONE
 BUNDLE UP AND GO
 GOOD MORNING, LITTLE SCHOOLGIRL
 BEHIND THE PLOW

JOHN LEE HOOKER (g & vo), acc: Sam Jones (b), Louis Hayes (d).
 New York, Feb. 9, 1960

"THAT'S MY STORY: JOHN LEE HOOKER SINGS THE BLUES"
 Riv RLP 12-321 I NEED SOME MONEY (JLH) Riv R45-438
 COME ON AND SEE ABOUT ME (Jones, Hayes out)
 I'M WANDERIN'
 DEMOCRAT MAN (Jones, Hayes out)
 I WANT TO TALK ABOUT YOU
 GONNA USE MY ROD
 WEDNESDAY EVENIN' BLUES
 NO MORE DOGGIN' (JLH) Riv R45-438
 ONE OF THESE DAYS
 I BELIEVE I'LL GO BACK HOME
 YOU'RE LEAVIN' ME, BABY
 THAT'S MY STORY (Jones, Hayes out)

JOHN LEE HOOKER (g & vo) Chicago, Mar. 1, 1960
 acc Lefty Bates (g); Sylvester Hickman (ba); James Turner (d).

"JOHN LEE HOOKER - TRAVELIN' "
 Vee-Jay LP 1023 60-1373 I WANNA WALK
 60-1374 CANAL STREET
 60-1375 I'LL KNOW TONIGHT
 60-1376 I CAN'T BELIEVE
 60-1377 GOING TO CALIFORNIA
 60-1378 WHISKEY AND WOMEN
 60-1379 RUN ON
 60-1380 SOLID SENDER Vee-Jay 349
 60-1381 SUNNY LAND
 60-1382 DUSTY ROAD Vee-Jay 366
 60-1383 I'M A STRANGER
 60-1384 NO SHOES Vee-Jay 349

JOHN LEE HOOKER (g & vo) Recorded at Newport Festival - 1960

60-1622 HOBO BLUES
 60-1623 MAUDIE
 60-1624 TUPELO Vee-Jay 366



MAMIE SMITH

MAMIE SMITH

"The first Lady of the Blues"

compiled by Len Kunstadt and Bob Colton

This is a tribute to Perry Bradford's 'First Lady of the Blues', colorful prima donna Mamie Smith who set the pattern for future generations of blues-singers. She not only successfully introduced the very first authentic blues recording in 1920, but she laid the foundation for the enormous blues industry which was to follow her and which has been giving employment to thousands of people of all races. In the 20s her name was synonymous with the word, success. Her furs, jewelry, apartment buildings, lover's quarrels, gun-chasing antics were receiving much notoriety. The advent of a recording session by Mamie was nearly enough to declare a national holiday in the Negro districts of the nation. It has been nearly 20 years since Mamie Smith has passed on to her reward. She has left 93 known recorded sides, at least 2 movies and a great many memories for those who were fortunate enough to see and hear her in person.

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 YOU BLUES—Popular Blues Vocal
 Mamie Smith and Her Jazz Hounds
 GOT TO GOOL MY DOGGIE NOW—Popular Colored
 Singer, Mamie Smith and Her Jazz Hounds
 YOU CAN HAVE HER, I DON'T WANT HER
 DON'T LOVE HER ANYHOW BLUES—Popular
 Colored Singer, Mamie Smith and Her Jazz Hounds
 ALABAMA BLUES—Popular Blues Vocal
 Mamie Smith and Her Jazz Hounds
 MAMIE SMITH BLUES—Popular Blues Vocal
 Mamie Smith and Her Jazz Hounds
 THE CHICKEN THEFT—Monologue
 Mamie Smith
 COLLECTING DEBTS—Monologue
 Mamie Smith
 HE MAY BE YOUR MAN, BUT HE COMES TO SEE
 ME SOMETIMES—Contralto With Orchestra
 Mamie Smith
 WICKED BLUES—Contralto With Orchestra
 Mamie Smith
 THE MEMPHIS BLUES—Contralto With Orchestra
 Mamie Smith
 THE ST. LOUIS BLUES—Contralto With Orchestra
 Mamie Smith
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 The City Music Company,
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 Cleveland, Ohio.
 PITTSBURGH—
 The City Music Company,
 1000 Market Street,
 Pittsburgh, Pa.
 The City Music Company,
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 Pittsburgh, Pa.
 The City Music Company,
 1000 Market Street,
 Pittsburgh, Pa.
 KNOXVILLE, TENN.—
 The City Music Company,
 1000 Market Street,
 Knoxville, Tenn.
 The City Music Company,
 1000 Market Street,
 Knoxville, Tenn.
 The City Music Company,
 1000 Market Street,
 Knoxville, Tenn.
 MEMPHIS, TENN.—
 The City Music Company,
 1000 Market Street,
 Memphis, Tenn.
 The City Music Company,
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Attraction Extraordinary!
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MAMIE SMITH
 AND HER JAZZ HOUNDS
 Who Just Finished Record Breaking Engagements
 at the Lafayette Theatre, N. Y., and the Dunbar
 Theatre, Philadelphia, Pa.
 Do Not Fail to Hear this Sensational Singer, Who
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MAMIE SMITH'S
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 BE SURE YOU GET
A CONNORIZED



ROSA HENDERSON



FLETCHER HENDERSON



LENA WILSON



VIOLA MCCOY



PORTER GRAINGER

NO one can get the harmony, sway and crooning appeal of blue numbers to equal the Race Artists, and the following records are perfect examples of these popular modern songs:—



EDNA HICKS

- 14635**—Down South BluesWaters-Henderson
—Where (Can That Somebody Be?)Mills-Rose
- 14632**—Sad'n' Lonely BluesGrainger-Wilson
—Just Thinkin'Viola McCoy
- 14631**—Your Time ('Twill Be Mine After a While)
—I Need You To Drive My Blues Away
Lena Wilson
Lena Wilson
- 14633**—Bleeding Hearted BluesViola McCoy
—If You Want To Keep Your Daddy Home
Viola McCoy
- 14636**—Gulf Coast Blues—Fox Trot ..Henderson & Orch.
—Down Hearted Blues—Fox Trot
Henderson & Orch.
- 14651**—Afternoon BluesLena Wilson
—Michigan Water BluesLena Wilson
- 14652**—If You Don't Give Me What I Want
—So Long To You and the Blues ..Rosa Henderson
Rosa Henderson
- 14650**—You've Got Everything a Sweet Mama Needs
But MeEdna Hicks
—Walkin' and Talkin' BluesEdna Hicks
- 14653**—'Taint No Tellin' What the Blues Will Make
You DoViola McCoy
—'Bama Bound BluesViola McCoy
- 14654**—Do Doodle Oom—Fox Trot ...Henderson & Orch.
—Dicty BluesHenderson & Orch.

10 in. \$.75

The AEOLIAN COMPANY

Aeolian Hall

New York

RACE ARTISTS VOCALION RED RECORDS

Compiled by Bob Colton
Len Kunstadt

The following is an "advanced exploratory label-listing" of Vocalion Race Recordings by blues-vocalists who recorded for the Vocalion label from May 1923 through September 1924 just before the Brunswick company took over the reins. We would like to impress upon our readers that this project is exploratory in scope and demanding of further research.

We would particularly welcome data (complete artist, composer credits; masters, etc) on VOCALION 14632 (VIOLA MCCOY), 14634 (ETHEL WATERS), 14682 (ROSA HENDERSON), 14689 (VIOLA MCCOY), 14818 (VIOLA MCCOY), 14860 (ETHEL WATERS), 14874 (LETHIA HILL-ALTA CATES), 14902 & 14910 (LENA HENRY), 14911 (MONETTE MOORE). In addition every other listing should be checked for other takes.

For those who are not acquainted with the method of exhuming the 5-digit combination master-take numbers appearing on the Vocalion labels at this time, may we suggest the following procedure. Employ a soft lead pencil (no.2) and gently apply a coating of lead around the 9 o'clock vicinity of the label. This should produce the hidden numerals. You can best remove the lead marks by using a soap eraser.

You may observe that many recording dates are herewith presented, most of which are absent from our standard discographical works. These dates came from a recently-discovered cache of data which had belong to the late Eugene Williams who apparently obtained them from the Decca company

14626 and 14627 - NOT BY ROSA HENDERSON BUT ACTUALLY BY LIEUT. F.W. SUTHERLAND 7TH REG. BAND AND HOMER RODEHEAVER RESPECTIVELY.

May 23, 1923-June 5, 1923
14631 LENA WILSON - PIANO ACC. - FLETCHER HENDERSON - YOUR TIME NOW (TWILL BE MINE AFTER AWHILE) (SPENCER WILLIAMS) 11480/ I NEED YOU TO DRIVE MY BLUES AWAY (HENDERSON) 11557 (our listing)

June 27, 1923
14632 VIOLA MCCOY - PIANO ACCOMPANIMENT BY PORTER GRAINGER SAD 'N' LONELY BLUES (GRAINGER-WILSON) / JUST THINKIN' (Source: Vocalion Red Records Supplement -Sept.1923)

June 27, 1923
14633 VIOLA MCCOY - PIANO ACCOMPANIMENT BY PORTER GRAINGER BLEEDING HEARTED BLUES (LOVIE AUSTIN) 11659/ IF YOU WANT TO KEEP YOUR DADDY HOME (GRAINGER-RICKETTS) 11661 (our listing)

June 28, 1923
14634 ETHEL WATERS (titles, masters etc. needed)

June 28, 1923
14635 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON - WHERE (CAN THAT SOMEBODY BE) (MILLS-ROSE) 11686-87/ DOWN SOUTH BLUES (WATERS-HENDERSON) 11689 (our listing(s))


August 7, 1923
14653 VIOLA MCCOY - BLUES - PIANO ACC. BY PORTER GRAINGER TAIN'T NO TELLIN' WHAT THE BLUES WILL MAKE YOU DO (GRAINGER) 11804-05/ BAMA BOUND BLUES (COX-AUSTIN) 11802-06 (our listing(s))

August 8, 1923
14650 EDNA HICKS - HENDERSON'S ORCH. ACCOMPANIMENT - YOU'VE GOT SOMETHING A SWEET MAMA NEEDS BUT ME 11815/ PIANO ACCOMP. BY CLARENCE JOHNSON - WALKING AND TALKING BLUES 11813

- August 9, 1923
14651 LENA WILSON - HENDERSON'S ORCH. ACCOMPANIMENT AFTERNOON BLUES (ALLEN-REED) 11823/ MICHIGAN WATER BLUES (WILLIAMS) 11826 (our listing)
- August 21, 1923
14652 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON - SO LONG TO YOU AND THE BLUES (FOWLER) 11860/ IF YOU DON'T GIVE ME WHAT I WANT (CREAMER) 11862 (our listing)
- August 24, 1923
14659 EDNA HICKS - LEMUEL FOWLER, PIANO - WICKED BLUES 11890/ SQUAWKIN' THE BLUES 11186 (our listing)
- Sept. 26, 1923-Oct. 4, 1923
14682 ROSA HENDERSON - IT WON'T BE LONG NOW 12018/ EVERY WOMAN'S BLUES 12070 (our listing)
- Note: We have seen 2 labels of above. One listed just PIANO ACCOMPANIMENT BY FLETCHER HENDERSON and the other added SAXAPHONE BY COLEMAN HAWKINS - same takes on each. Aurally-Sax&p on both.
- Sept. 27, 1923
14689 VIOLA MCCOY - PIANO ACCOMPANIMENT BY PORTER GRAINGER MISTREATIN' DADDY/WISH I HAD YOU (Source -Vo.1924 catalog)
- Oct. 1, 1923
14688 HAZEL MEYERS - PIANO ACCOMPANIMENT BY LESLIE HUTCHINSON GRAVEYARD DREAM BLUES (COX) 12048/ LOW DOWN PAPA (THAT SWEET MAMA KIND) (WILLIAMS) 12050 (our listing)
- Oct. 26, 1923
14708 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON HE MAY BE YOUR DOG BUT HE'S WEARING MY COLLAR (CREAMER) 12196/ I WANT MY SWEET DADDY NOW 12194 (our listing)
- Oct. 30, 1923
14709 HAZEL MEYERS PIANO ACCOMPANIMENT BY FLETCHER HENDERSON CORNET BY JOE SMITH - ANFUL MOANIN' BLUES (MILLER) 12211-12/ HE'S NEVER GONNA THROW ME DOWN (BROOKS) 12208-09 (WC ALLEN collection)
- Nov. 30, 1923
14725 HAZEL MEYERS PIANO ACCOMPANIMENT BY FLETCHER HENDERSON CORNET BY J. SMITH - CHICAGO BOUND BLUES (WILLIAMS) 12379/ MASON-DIXON BLUES (SMITH HENDERSON) 12377 (Walter C. Allen Collection)
- Feb. 18, 1924
14770 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON HEY HEY AND HE HE, I'M CHARLESTON CRAZY (BOOKER-MATSON) 12743-44 / DO RIGHT BLUES (WILLIAMS-HENDERSON) 12745-46 (our listings(s))
- April 3, 1924
14795 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON HOW COME YOU DO WE LIKE YOU DO 12971/ MY PAPA DOESN'T TWO TIME NO TIME 12972 Source: Jazz Directory p.658 - - JD dates this item as March 13, 1924
- April 14, 1924
14801 VIOLA MCCOY - PIANO ACCOMPANIMENT BY EDGAR DOWELL IT MAKES NO DIFFERENCE NOW (EDGAR DOWELL) 13012/ PIANO-BANJO-HARMONICA WEST INDIES BLUES (A CALIPSO) (DOWELL-WILLIAMS) 13007 (our listing)
- May 2, 1924
14818 VIOLA MCCOY - PIANO ACCOMPANIMENT BY EDGAR DOWELL I DON'T WANT ANYBODY THAT DON'T WANT ME/ MAMMA MAMMA (Source: Vocalion?? supplement)
- May 20, 1924
14825 ROSA HENDERSON - PIANO ACCOMPANIMENT BY EDGAR DOWELL BLACK STAR LINE (A WEST INDIAN CHANT) (DOWELL & WILLIAMS) 13219/ BARBADOES BLUES (DOWELL & WILLIAMS) 13223 (our listing)
- May 23, 1924-May 23, 1924
14832 ROSA HENDERSON - PIANO ACCOMPANIMENT BY EDGAR DOWELL CHICAGO MONKEY-MAN BLUES (AUSTIN) 13237/ PIANO ACCOMPANIMENT BY FLETCHER HENDERSON HOW'M I GONNA GET 'EM (WHEN YOU KEEP ON HOLDIN' 'EM BACK) (DOWELL) 13247 (our listing)
- May 24, 1924
14831 ROSA HENDERSON - PIANO ACCOMPANIMENT BY FLETCHER HENDERSON- BARREL HOUSE BLUES/13252/ MY RIGHT MAN 13254 Source: Jazz Directory, p.658. They date it as May 23, 1924
- May 28, 1924
14838 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCH - VOCAL BY ROSA HENDERSON- DO THAT THING 13273-13274 (reject)-13275/reverse is an instrumental by Henderson The 13275 take-our listing. other take data from Eugene Williams file.
- August 1, 1924
14860 ETHEL WATERS - PIANO ACCOMPANIMENT - BACK-BITTIN' MAMMA (WALLER) 3455/ PLEASURE MAD (BECHET) 3458 (our listing)
- Note: Please observe that the 1 prefix could not be detected on the copy we inspected.

(CONTINUED ON PAGE 20)

The
LATEST BLUES
by
Columbia Race Stars



ETHEL WATERS BESSIE SMITH CLARA SMITH
ROY J.C. BURNETT PEG LEG HOWELL

Columbia NEW PROCESS **Records**
Made the New Way—Electrically
Viva-tonal Recording—
The Records without Scratch

Columbia New Process Records



BESSIE SMITH
"The Empress of Blues"

WHEREVER blues are sung, there will you hear the name of Bessie Smith, best loved of all the Race's great blues singers. Bessie has the knack of picking the songs you like and the gift of singing them the way you want them sung. Every year this famous "Empress of Blues" tours the country, appearing before packed houses.

Miss Smith is an exclusive Columbia Artist

BESSIE SMITH
"The Empress of Blues"

- | | |
|---|---------------|
| SEND ME TO THE 'LECTRIC CHAIR—
Accompanied by Her Blue Boys . . . | } 14209-D 75c |
| THEM'S GRAVEYARD WORDS—Accompanied by Her Blue Boys . . . | |
| MUDDY WATER (A Mississippi Moan)—
Accompanied by Her Band . . . | } 14197-D 75c |
| AFTER YOU'VE GONE—Accompanied by Her Band . . . | |
| BACK-WATER BLUES
PREACHIN' THE BLUES—Piano Accompaniments by Jimmy Johnson . . . | } 14195-D 75c |
| YOUNG WOMAN'S BLUES—Accompanied by Her Blue Boys . . . | |
| HARD TIME BLUES—Piano Accompaniment by Fletcher Henderson . . . | } 14179-D 75c |
| ONE AND TWO BLUES—Accompanied by Her Blue Boys . . . | |
| HONEY MAN BLUES—Piano Accompaniment by Fletcher Henderson . . . | } 14172-D 75c |

141 Made the New Way—Electrically

Columbia New Process Records

CLARA SMITH
"The World's Champion Moaner"

EVERY blues thinks it's full of misery until Clara Smith goes to work on it. Blues, that no ordinary mortal dare tackle, subside into a melodious melody of moans and groans when Clara gets warmed up to her work.

Just look at her smile. What a sight for sore eyes! Listen to her voice. A balm for tired ears! You can hear her voice, and it seems like you can almost get the smile, too, on Columbia New Process Records.



Clara Smith is an Exclusive Columbia Artist

- | | |
|---|---------------|
| EASE IT | } 14202-D 75c |
| PERCOLATIN' BLUES—Piano Accompaniments by Lem Fowler | |
| YOU DON'T KNOW WHO'S SHAKIN' YOUR TREE—Acc'd by Her Jazz Babies | } 14192-D 75c |
| CHEATIN' DADDY | |
| GET ON BOARD—Assisted by Sisters White and Wallace | } 14183-D 75c |
| LIVIN' HUMBLE—Assisted by Sisters White and Wallace | |
| AIN'T NOTHIN' COOKIN' WHAT YOU'RE SMELLIN' | } 14160-D 75c |
| SEPARATION BLUES | |

Columbia New Process Records

MARTHA COPELAND
"Everybody's Mammy"

WELL known and beloved by all other artists for her friendly disposition and generosity, Martha Copeland is appropriately called "Everybody's Mammy."

Martha is a great singer of blues. She always gives the latest, newest twist to each selection. This friendly star tours the country so frequently that she knows just the kind of music which will appeal to all. Then she records it for Columbia so that all may enjoy it whenever they wish.



Martha Copeland is an Exclusive Columbia Artist

- | | |
|---|---------------|
| SORROW VALLEY BLUES | } 14208-D 75c |
| SOUL AND BODY (He Belongs to Me) | |
| THAT BLACK SNAKE MOAN
MINE'S JUST AS GOOD AS YOURS | } 14196-D 75c |
| ON DECORATION DAY (They'll Know Where to Bring Your Flowers to) | |
| FORTUNE TELLER BLUES | } 14189-D 75c |
| BLACK SNAKE BLUES
PAPA IF YOU CAN'T DO BETTER | |

Viva-tonal Recording. The Records without Scratch [11]

Columbia New Process Records

GEORGE WILLIAMS AND BESSIE BROWN



A HAPPILY married pair, this, and happy are we that we can let you hear them on a Columbia New Process Record.

George plays a lone hand in a couple more that you sure ought to hear.

George Williams and Bessie Brown are Exclusive Columbia Artists

- | | |
|--|---------------|
| YOU CAN'T PROPOSITION ME
HIT ME BUT DON'T QUIT ME | } 14135-D 75c |
|--|---------------|

GEORGE WILLIAMS

- | | |
|---|---------------|
| WHEN I GET THE DEVIL IN ME
WEST VIRGINIA BLUES—Piano Accompaniments by Roy Banks | } 14201-D 75c |
| LEVEE BLUES | |
| SOME BABY—MY GAL | } 14148-D 75c |

BARBECUE BOB

- | | |
|---|---------------|
| BARBECUE BLUES
CLOUDY SKY BLUES—Vocals | } 14205-D 75c |
|---|---------------|

Columbia New Process Records

WILLIE JACKSON
"A Big Boy with the Blues"



WILLIE JACKSON is from New Orleans, and is reckoned the greatest male blues fighter of them all. Don't confuse Willie with his famous pugilistic namesake. This boy has never rocked a champion to sleep, but, when he lands on one of them blues, it's down for the count. Willie says there's a whole lot in picking the right manager. That's why he makes records exclusively for Columbia.

- | | |
|---|---------------|
| NUMBERS ON THE BRAIN—Banjo Accompaniment by Buddy Christian | } 14184-D 75c |
| HOLD 'ER DEACON—Piano Accompaniment by Clarence Williams | |
| WHO'LL CHOP YOUR SUEY WHEN I'M GONE—Banjo Accomp. by Buddy Christian | } 14165-D 75c |
| CHARLESTON HOUND—Piano Accompaniment by Clarence Williams | |
| BAD, BAD MAMA
SHE KEEPS IT UP ALL THE TIME—Piano Accompaniments by Steve Lewis | } 14156-D 75c |
| WILLIE JACKSON'S BLUES
OLD NEW ORLEANS BLUES | |

116 Made the New Way—Electrically

Columbia New Process Records

ETHEL WATERS
"America's Foremost Ebony Comedienne"

GLANCE at Ethel Waters, and you will understand why this Race star is hailed as "America's Foremost Ebony Comedienne." Miss Waters is something more than a singer, something more than an actress—she is one of the greatest artists, in the musical sense, that the Race has yet produced.

Everybody, old and young, white folks as well as Race, flock to the theatre where Miss Waters is appearing. And everybody buys, plays, and loves her records.



Ethel Waters is an Exclusive Columbia Artist

- | | |
|---|---------------|
| AFTER ALL THESE YEARS
SATISFYIN' PAPA | } 14199-D 75c |
| MY SPECIAL FRIEND IS BACK IN TOWN
JERSEY WALK—Piano Accompaniment by Pearl Wright | |
| HE BROUGHT JOY TO MY SOUL—Accompanied by Her Ebony Four | } 14182-D 75c |
| I'M COMIN' VIRGINIA—Accompanied by Her Singing Orchestra, arranged and directed by Will Marion Cook | |
| TAKE WHAT YOU WANT—Piano Accompaniment by Pearl Wright | } 14170-D 75c |
| WE DON'T NEED EACH OTHER ANYMORE—Accompanied by Novelty Orch. | |

Columbia New Process Records

CLARENCE WILLIAMS

WHAT chance has a poor blues got with Clarence Williams? First he writes 'em, then he plays 'em, and then he sings 'em. Everything that can possibly happen to a regular low down blues comes to pass when Mister Williams is around.

Just to pile on the agony, Clarence teams up with Bessie Smith. Hot dog! Let's go!



CLARENCE WILLIAMS AND BESSIE SMITH

- | | |
|--|--------------|
| DOWNHEARTED BLUES | } A-3844 75c |
| GULF COAST BLUES | |
| BABY, WON'T YOU PLEASE COME HOME BLUES | } A-3888 75c |
| OH DADDY BLUES | |

JOHN ERBY

- | | |
|--------------------------------|---------------|
| LONESOME JIMMY BLUES | } 14151-D 75c |
| AWFULLY BLUE—Vocals | |

Viva-tonal Recording. The Records without Scratch [17]

BLUES IN REVIEW

by Barry Hansen

BOOGIE JAKE - Chess 1746

So660 BAD LUCK AND TROUBLE (M. Jacobs) Minit - BM
So661 EARLY IN THE MORNING (M. Jacobs) Minit - BM
(Vocals with piano, el. guitar & drums)

The "city" blues rolls on, and this is a good example. The singing lacks the deeply felt emotion of the best "country" singers but is sincere and listenable. The electric guitar here fulfills the role often taken by a pair of saxes, playing a low, driving, simple riff in the background and contributing listenable solo choruses on both sides. The pianist is no Joshua Altheimer but does a capable job of filling out the texture, though one wishes he weren't so fond of the familiar triplet rhythm. The odd master numbers make it appear as if Chess had bought the recording from a smaller outfit.

BUSTER BROWN - Fire 1020

FM 141 THE MADISON SHUFFLE (Brown)
FM 142 JOHN HENRY (The Steel Driving Man) (Brown-Robinson-Lewis) - Vocal (142 only) with harmonica, saxes, el. guitar, bass & drums.

This is essentially a rock & roll disc, and the x-th recording of JOHN HENRY is not one of the better ones. What is interesting on this disc is the use of a harmonica, played in a style which owes quite a bit to the various blues harmonica artists, in a rock & roll framework. The playing on JOHN HENRY is idiomatic, and that on THE MADISON SHUFFLE had lots of drive if not much originality. Brown is a fairly good singer. If rock & roll ever blows over he just might make a passable blues singer. For the time being, it's good to hear something like this on the Top 40 shows.

LARRY DAVIS - Duke 313

FR-7018 ANGELS IN HOUSTON (D. Malone) Lion - BMI
FR-7019 (MY) LITTLE GIRL (L. Davis) Lion - BMI
Vocals with el. guitar, piano, bass & drums; add tenor sax on FR-7019)

ANGELS IN HOUSTON is an appealing slow blues sung and played much in the manner of B. B. King. The singer's voice is a bit huskier than King's, and the record has a gutty quality present only on some of King's work. There is none of the slickness one has come to associate with King. A fine side. The quality does not hold up on the outside, which adds a sax that contributes an opening chorus of the Bandstand rock & roll variety and then re-emerges itself somewhat with a solo chorus midway which stands as the high point of a dull side, both song and vocal performance being indifferent. A worthwhile disc for the ANGELS side.

ARTHUR GUNTER - Excello

2147-A DON'T LEAVE ME NOW (L. Young)
2147-B CRAZY ME (L. Young)
2164-A NO NAGGIN' NO DRAGGIN' (A. Gunter)
2164-B I WANT HER BACK (A. Gunter)

All vocals with electric guitar, piano, bass & drums.

These two discs are like night and day. 2147-A is not very good; it is Gunter's old BABY LET'S PLAY HOUSE warmed over without much flavor. 2147-B is a real twist; an established blues singer in a style created by hillbillies who were themselves trying to imitate blues singers. This is regular hillbilly music; the fact that Gunter is a blues singer is hardly apparent from this disc. Skip 2147 except as a curiosity, but by all means don't miss 2164.

This is one of the best records I've heard from Excello. On both sides Gunter sings lowdown blues, better than ever before. In fact, Gunter and his combo seem to be making a conscious effort to recreate the fabulous sound of Big Bill Broonzy's records from the 30's. The very idea may be audacious, but the fact is that Gunter does a damned good job, especially on I WANT HER BACK. His voice is huskier and less sensitive than Broonzy's, but all the spirit is in the right place on this disc. Muddy Waters' showpiece album MUDDY WATERS SINGS BIG BILL (Chess) will probably reach a much greater public than this, but Gunter's little 45 contains much better blues. In this hi-fi stereo era we need many, many more records like Excello 2164.

LIGHTNIN' HOPKINS (Vocal with electric guitar, bass & drums)

Herald H-520 - H-1396 MY LITTLE KEWPIE DOLL (L. Hopkins)
Sherlyn-BMI

H-1397 LIGHTNIN' DON'T FEEL WELL
(L. Hopkins) Sherlyn - BMI

Herald H-531 - H-1423 (H1098 in wax) LIGHTNIN'S STOMP
(L. Hopkins) Angel - BMI

H-1424 (H1100 in wax) HEAR ME TALKIN'
(L. Hopkins) Angel - BMI

Herald H-542 - H-1449 'I'M ACHIN' Hopkins) Angel-BMI
H-1450 LETS MOVE (Hopkins) Angel-BMI

Herald H-547 - H-1451 (1083 in wax) GONNA CHANGE MY
WAYS - Angel-BMI

H-1452 (1080 in wax) FLASH LIGHTNIN'
Angel-BMI

Shad 5011 -- HELLO, CENTRAL (R. Ellen) Brent-BMI
MAD AS I CAN BE (R. Ellen) Brent-BMI

My copy of H-531 bears both the mx numbers mentioned on the label and the other numbers mentioned (1098, 1100) in the wax; the number appears simply as H - 1098 - 45 - 1423 on LIGHTNIN'S STOMP, the 1423 in a different form of writing. Perhaps these four titles were recorded earlier and given new master numbers when released recently. There is no difference in sound between these and the other two releases.

My copy of the SHAD record bears only the numbers K90W-2922 and K90W-2923 of what I think is the RCA custom pressing shop; nothing on either label or wax that looks like a master number.

The vigorous strictures placed upon these records by several writers are not entirely deserved. I find not a single side among these ten which could be honestly referred to as genuine commercial rock & roll; on the other hand there are four magnificent slow blues (LIGHTNIN', DON'T FEEL WELL, I'M ACHIN', CHANGE MY WAYS and HELLO CENTRAL). The other six are appealing up-tempo numbers done in Hopkins' ca. 1951 style. As to the assertion that these sides lost Lightnin' his old blues fans, I will quote local evidence: I'M ACHIN' was the best selling blues record in Portland for some time last winter. It is true that the addition of a bass & drums remove him a bit from the most primitive blues styles, but they don't detract in the least from the sincerity and beauty of any of the sides. GONNA CHANGE MY WAYS is as personal and moving as practically anything Lightnin' has ever done. As for the four fast instrumentals, they are virtually identical in style to his first recordings with electric guitar (on the J&K label and others) nearly ten years ago. True, some of the guitar figures are trite, but every side is unmistakably Lightnin'. The two fast vocals, KEWPIE DOLL and MAD AS I CAN BE, alternate entertaining vocal breaks with more topnotch guitar jamming. All ten of these sides are genuine blues, and strictly first-class. None of them will probably go down as Lightnin's very best, but this Herald period should by no means be called a Dark Age in his career. We rarely object to such singers as Big Bill and the first Sonny Boy Williamson using a rhythm section, and on the basis of these sides it hardly seems fair to censure Lightnin' for his efforts to enhance the rhythmic feeling of his great music.

ALL CORRESPONDENCE TO BARRY HANSEN
1963 SHERIDAN AVE. SO., MINNEAPOLIS MINN.

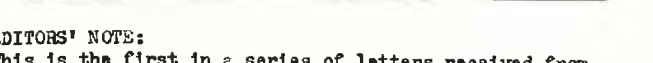
RECORD RESEARCH AUCTION

131 HART STREET
BROOKLYN 6, N.Y.

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN
RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN
RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE.
RECORDS WILL THEN BE SHIPPED. AUCTION ENDS DEC. 19, 1960 AUCTION ENDS DECEMBER 19, 1960

<p>A & P OYSTER 1 MARCOTTE'S MYSTERY MITE BR3556 M AARON SISTERS Harmonica and sing 2 ST. LOUIS BLUES/HOMIN I DOIN 002699 N 3 EARTHENWARE PEACHES/STIVE ME 1202301 N 4 SCANDINAVIAN COUNTRY DANCE 1212776 N JOHNIE ACE & BEAR STREETERS-DIXIE 5 ANGEL/STOVE MY HEART DUKE 1072 N 6 NO MONKEY/FLORIAN MY LUV DUKE 136 N LARRY ADLER-Harmonica show cases 7 HUBBARD IN BLUE/Part 2 005551 N 8 RITUAL PINKANOE/CAPRIOL 005514 N 9 I GOT U UNDER MY SKIN/BOLERO 05515 N 10 THE CONTINENTAL/SMOKE GELS 05516 N ALBERTVILLE QUARTET - folk - \$1 min 11 I HOLD THIS HAND/MORNING JESUS 05566 N TELLS ALEXANDER - \$2 min bid 12 LONG TONGUE/STAY BL/COIN 08511 N ALLEN QUARTET - folk - \$1 min bid each 13 WHEN SWEET BYE BYE IS ENDORED 05109 N 14 MY OLD COTTAGE HOME/PRECILOUS 05130 N ALICE BLUE JOHN HAND-Vocal/Instrumental 15 WITH A GUN/STRESS I HAVE TO CHOW 3377 N ALL STAR ORCHESTRA-Hot solo 16 OCEAN/STORM/STORM-Tinpan 121149 N 17 MARCHING BAND/STAY BL/COIN 08511 N 18 RAINBOW HONEY MY SWEETHEART 121149 N HUBBY ALLEN - folk-English/Vocal/Instrumental 19 GOTTA CUTTER SWING/HOUSE IN VO 8 N 20 ROSALIE ALLEN - folk-English/Vocal/Instrumental 21 SILV WINGS SAN ANTONIO/ 1212333 N AMMANO SINGERS - folk 22 GOTTA CUTTER SWING/HOUSE IN VO 8 N 23 ALL I WANT/UNION MAN 1212333 N 24 MY FIRST LUV/LAST LUV 1212333 N 25 MY ONLY HUMAN AFTER ALL 1212333 N 26 THE NEW YORK/STRESS I HAVE TO CHOW 3377 N 27 GOTTA CUTTER SWING/HOUSE IN VO 8 N 28 MY FIRST LUV/LAST LUV 1212333 N 29 MY ONLY HUMAN AFTER ALL 1212333 N 30 THE NEW YORK/STRESS I HAVE TO CHOW 3377 N 31 GOTTA CUTTER SWING/HOUSE IN VO 8 N 32 MY FIRST LUV/LAST LUV 1212333 N 33 MY ONLY HUMAN AFTER ALL 1212333 N 34 THE NEW YORK/STRESS I HAVE TO CHOW 3377 N 35 GOTTA CUTTER SWING/HOUSE IN VO 8 N 36 MY FIRST LUV/LAST LUV 1212333 N 37 MY ONLY HUMAN AFTER ALL 1212333 N 38 THE NEW YORK/STRESS I HAVE TO CHOW 3377 N 39 GOTTA CUTTER SWING/HOUSE IN VO 8 N 40 MY FIRST LUV/LAST LUV 1212333 N 41 MY ONLY HUMAN AFTER ALL 1212333 N 42 THE NEW YORK/STRESS I HAVE TO CHOW 3377 N 43 GOTTA CUTTER SWING/HOUSE IN VO 8 N 44 MY FIRST LUV/LAST LUV 1212333 N 45 MY ONLY HUMAN AFTER ALL 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A line drawing of a hand holding an open envelope, with the word 'CORRESPONDENCE' printed in bold capital letters below it.



Dear Editors: July 19, 1960

Issue No. 28, Tony Parenti's Story: the years in New York.
Few of us would question that Tony Parenti is one of

The biographical treatment was of more than ordinary

The rather perfunctory discography of Parenti's New York

Certainly, it would have been preferable to have included geographical listings at all than to initiate the pub-

has appeared in print, and has consequently become accepted

the despair of the conscientious cartographer.

Had I actually been consulted on the material presented in the discography, I feel that I could have offered certain contributions. And there are several other specialists in this particular area of research whose data and opinions would have proved valuable. Assuming for the moment that continued efforts will be made toward correcting the already published data and eventually completing a discographical study of Parenti's New York recordings, I'm submitting the following list of corrections and amendments to the listing in Record Research, Issue 28:

2) May 10, 1929: The date as shown was the original record-

This recording was by the Freddie Rich Orchestra, featuring
Lee McConville, Cliff Hale, Jimmy Benson, Carl Knapp, and

Aug 20, 1930: (ARC matrix 9947-2) Berigan could not have been present — was in Europe with Hallkamp.

Sept 11, 1930: (ARC matrix 10019-2) Berigan could not have

not have been present - was in Europe with Kemp.

Mar 18, 1931: (Columbia matrix 10051-1) Featured trumpet was by Bunny Berigan.

April 13, 1938: (Columbia matrix 22723-2) Recently ran
comparatively unusual issue of this matrix on Silverstone

It is quite sure that the Bennett article will draw much

Silver Spring Maryland

JOHN LEE HOOKER - DISCOGRAPHY (continued)

This completes the sides definitely known to have been recorded by John Lee Hooker. In addition, there are the following items which may possibly be by Hooker under other pseudonyms.

JOHN LEE (g & vo)

BL-6-1 Gotham 515 MEAN OLD TRAIN
BL-7-1 Gotham 515 CATFISH
o.f. Johnny Williams, Gotham 509, masters BL-1, BL-2

JOHN LEE (g & vo), acc piano

F-170 Federal 12089 BABY'S BLUES
F-171
F-172 Federal 12054 DOWN AT THE DEPOT
F-173 Federal 12054 ALABAMA BOOGIE
F-174 Federal 12089 BLIND BLUES

JOHNNY LEE (g & vo), acc 2nd g.

GV2-113 Deluxe 6009 I CAME TO SEE YOU BABY(JL)
GV2-114 Deluxe 6009 I'M A BOOGIE MAN(JL)

Joe Von Battle of Detroit, proprietor of the JVB label, says he recorded about 50 sides by Hooker and sold the masters to other companies, namely Chess, King and Savoy. Neither Hooker's name nor any of his usual pseudonyms is on any known Savoy product, but the following two discs are definite Hooker possibilities.

DELTA JOHN (g & vo)

D-1102 Regent 1001 HELPLESS BLUES
D-1104 Regent 1001 GOIN' MAD BLUES

BIRMINGHAM SAM & HIS MAGIC GUITAR (g & vo)

D-1106 Savoy 5558 LOW DOWN MIDNIGHT BOOGIE
D-1107 Savoy 5558 LANDING BLUES

The following records, listed as Hooker possibilities by Rotante & Brymer in their provisional discography of Hooker which was published in Discophile No. 27 (December 1952), are are now thought to be other artists.

COUNTRY PAUL: King 4517
ALABAMA SLIM: Savoy 5553
CAROLINA SLIM: Acorn 319
SYLVESTER COTTON: Sensation 7000

Anthony Rotante Paul B. Sheatsley
2059 McGraw Ave. 130 W. 12th St.
N.Y. City 62 N.Y. N.Y. City 11 N.Y.

November 1960

ATTENTION! RECORD RESEARCH READERS,
COMING: A BIG DOUBLE ISSUE
WITH A SURPRISING HISTORY-MAKING
FEATURE.

FORM 3547 REQUESTED

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK

Coming: A revision of Tony Parenti's
discography which appeared in issue 28.

(RACE ARTIST-VOCALION- CONTINUED)

August 5, 1924
14861 HAZEL MEYERS - PIANO ACCOMPANIMENT - MAYBE SOMEDAY
(BLUES BALLAD) 13467 / WHEN YOUR TROUBLES ARE JUST LIKE MINE
(B AND J SPIRES) 13469 (our listing)

Aug. 20, 1924
14874 LETHIA HILL - OLD NORTH STATE BLUES / ALTA CATES -
NEVER AGAIN (source: JazzDirectory-p.685)

Aug. 22, 1924
14873 LENA HENRY - PIANO AND CLARINET ACCOMPANIMENT - LOW DOWN
DESPONDENT BLUES (DELANEY) 13596 / CONSOLATION BLUES (COOK) 13594
(our listing)

Sept. 3, 1924-Sept. 15, 1924
14903 MONETTE MOORE PIANO ACCOMPANIMENT - TEXAS MAN BLUES
(MOORE) 13641 / PIANO AND CORNET ACCOMPANIMENT - I WANNA
JAZZ SOME MORE (DELANEY) 13692
(From Walter C. Allen collection)

Sept. 15, 1924
14902 LENA HENRY - SINFUL BLUES / FAMILY SKELETON BLUES
(source: JazzDirectory-p.663)

Sept. 25, 1924
14910 LENA HENRY - FREIGHT TRAIN BLUES / GHOST WALKIN' BLUES
(source: JazzDirectory-p.663)

Sept. 25, 1924
14911 MONETTE MOORE - HEART BROKEN MAMA / DEATH LETTER BLUES
(Source: Index to Jazz-Vol. 3, p.39)

The end